

The

Barberpole Cat

Program and Song Book

An enjoyable way
to develop
quartet activity
in your chapter,
using 12 great songs



The Barberpole Cat Program

In 1971, International President Ralph Ribble launched a new Society activity known as the Barberpole Cat Program. Its purpose is to encourage as many Barbershoppers as possible to become involved in quartet singing. The goal is not necessarily the formation of registered quartets, although that would be a great result, if it were to happen. Rather, the program introduces men to the joy of singing with three other guys.

Since then, the Barberpole Cat Program has been consistently successful. The current list of 12 songs was selected in 1987 by a vote of Society members.

We hope the Barberpole Cat will become your favorite animal.

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Purposes of the program

- To encourage quartet activity at chapter meetings.
- To provide Barbershoppers with a common repertoire of songs that they can sing together, with any three other Society members, at inter-chapter activities, conventions and other barbershopping events.
- To enable Barbershoppers to gain confidence in performing in a quartet in an informal, supportive atmosphere.
- To teach Barbershoppers a repertoire of easy arrangements that a beginning quartet can perform.

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How the program works

There are many ways in which the Barberpole Cat program can be used by the chapter to encourage quartet singing. Here is one way:

The Music Leadership Team presents to the chapter board a proposal to begin the Barberpole Cat Program. A successful Barberpole Cat Program requires the cooperation of the program vice president, the music director and other members of the Music Leadership Team. Therefore, board approval is needed so that the required modest expenditure of funds can be appropriated, and a regular time period allotted for the program during chapter meetings.

Each chapter member who participates in the program should have a copy of this book Stock no. 6053, available through your *Harmony Marketplace* catalog. Included with the book are all individual program materials except awards.

The music director, or an assistant, presents the songs so that members can learn their parts in a group. The songs may be presented one at a time, or in groups of two or three. Spend about five minutes per song and review each song for about five minutes during the succeeding three weeks.

The quartet teaching method can be used to advantage with the Barberpole Cat Program. (See *Music Leadership Team Manual*, Chapter VIII.) If talent is available, more than one teaching quartet may be used. Review should be continued, as needed, as songs are learned. As the teaching quartet accurately sings each song without music, the quartet members automatically qualify for each song sung. Members of this group will probably be the first in the chapter to earn their Barberpole Cat pins.

A suggestion: Since there are twelve songs, it might be logical to present one song each month. By the end of a year, all of the Barberpole Cat songs could be learned.

Each week, there should be an opportunity for members to qualify on the songs. Since singing in quartets can speed the learning process, members may wish to practice their parts with three other men, with music in hand, in front of the chapter. Listening to the parts being sung by the quartet will help others gain familiarity with the music.

When a member feels that he can sing his part to one of the songs without the music, he may volunteer to do so, in a quartet, in front of the chapter. A section leader, another member of the music leadership team, or a barbershopper who is experienced in that voice part, should listen to the volunteer's performance, to determine whether he has sung the words and music correctly.

Songs may be learned, and sung, by chapter members in any order. Members may learn more than one voice part. There is no set pattern.

The entire program should be carried out in a spirit of support, fellowship and fun. If determination is made that the volunteer has not sung the song satisfactorily, he should be praised for making the attempt and encouraged to take another look at the music, or listen to a learning tape, and try the song again at the next meeting. It should be pointed out to the membership that failing is an important part of the learning process. Each member should be encouraged to try to sing his part in a quartet.

Set reasonable standards for successful performance, then do not bend those rules. Qualifying should not be automatic.

Forms for recording individual qualifications and ordering of group awards are included in the back of this book. The quartet activity chairman should keep careful records and may wish to make copies of these documents for that purpose. See page 2, Awards.

After a year or so, interest may wane, as most members of the chapter learn all twelve songs. The program can still be continued, perhaps on

a monthly basis or at whatever frequency is desired, as new members join the chapter and want to participate.

Awards

When a member successfully sings his voice part to one of the Barberpole Cat songs, he should, in addition to having his individual record sheet updated, be applauded and have his name placed on a chart, with credit for that song indicated. The chart should be displayed prominently, so that all chapter members can observe everyone's progress toward the goal of learning all 12 songs. A special chart for this purpose may be ordered from the *Harmony Marketplace* catalog (Stock no. 4001). Alternatively, the chapter may want to create its own chart.

Upon completion of the first six songs, the member can receive a Barberpole Cat certificate. When the member completes all 12 songs, he is eligible to receive a Barberpole Cat lapel pin. Both are free of charge. To obtain the certificates and pins, the chapter quartet activity chairman (See *Music Leadership Team Manual*, Chapter IV) fills out a **Barberpole Cat Program Report Form**, included in the back of this book, and has the chapter secretary send the form to the international office.

Award certificates and pins should be presented with appropriate fanfare.

Members who become certified Barberpole Cats will enjoy singing the songs with other chapter members and with Barbershoppers they meet at Society activities. Once they experience the joy of singing in a quartet, they may want to become involved in other quartet activities.

Other ways to use the program

The Barberpole Cat program can be adapted to suit individual chapter needs and preferences.

The learning/qualifying program can be set aside and the songs used to promote informal singing. Instead of being presented as part of the chapter meeting, the program can be a

separate break-out session. Or, it can be an "early-bird" program, presented before the chapter meeting. It should be pointed out, however, that there is value in the enthusiastic support of other chapter members when the program is part of the chapter meeting.

Awards can be eliminated, or additional awards may be devised by the chapter. For example, a T-shirt could be awarded to members who learn all four voice parts to the twelve songs.

While a point will be reached at which there is no longer interest in presenting the Barberpole Cat program each week, the chapter may still wish to continue quartet promotion. One method of doing this is by creation of a similar program, using chorus repertoire songs instead of the Barberpole Cat series. A similar set of awards, using pins, cloth sew-on patches, T-shirts, or other incentives can be devised. A chapter logo or some other design may be substituted for the Barberpole Cat emblem on these prizes.

Learning tapes

A cassette learning tape that includes the 12 Barberpole Cat songs is available from the *Harmony Marketplace* catalog. The right channel contains just your voice part. The left channel contains the other 3 voices at a lower volume level. This tape will also play your part predominant on a portable type player that has only one speaker.

By adjusting your balance control to the right, you can listen to and sing along with just your voice part. By adjusting the balance full left, your part will be omitted, and you will be able to sing with the other 3 voice parts, just like in a real quartet.

A set of four tapes as well as individual tapes are available. Please contact our order desk for current pricing and other ordering information.

Stock no. 4902 - Tenor

Stock no. 4903 - Lead

Stock no. 4904 - Bari

Stock no. 4905 - Bass

Stock no. 4901 - Set of Four

MY WILD IRISH ROSE

1899

Words and Music by CHAUNCEY OLCOTT (1858-1932)
Arr. FLOYD CONNETT

TENOR LEAD

8

1 2 3 4 5 6 7

My wild I - rish rose, the sweet - est flow'r that grows,

BARITONE BASS

8

8 9 10 11 12 13 14

— You may search ev - 'ry - where, but none can com - pare With my wild I - rish

15

15 16 17 18 19 20 21 22

rose. My wild I - rish rose, the dear - est flow'r that
rose, I - rish rose, rose, my rose,

rose.

23

23 24 25 26 27 28 29

grows, And some - day for my sake, she may let me take The bloom from my

TAG:

30

30 31 32 33 34 35 36

wild I - rish rose, my rose, The bloom from my wild I - rish rose.
wild I - rish rose.

WAIT TILL THE SUN SHINES, NELLIE

1905

By ANDREW B. STERLING (1874-1955)
and HARRY VON TILZER (1872-1946)
Arr. WARREN "BUZZ" HAEGER

VERSE:

TENOR
LEAD



Musical notation for Tenor Lead, measures 1-3. The melody consists of eighth and quarter notes in a descending line.

On a Sun - day morn_ sat a maid for-lorn_ With her sweet-heart by her

BARITONE
BASS



Musical notation for Baritone Bass, measures 1-3. The accompaniment features a steady eighth-note bass line.




Musical notation for Tenor Lead and Baritone Bass, measures 4-6. The Tenor Lead continues with a melodic line, and the Baritone Bass provides accompaniment.

side; Thru the win - dow pane_ she looked at the rain, "We must



Musical notation for Tenor Lead and Baritone Bass, measures 7-9. The Tenor Lead continues with a melodic line, and the Baritone Bass provides accompaniment.

stay home, Joe," she cried. "There's a pic - nic too, at the
she cried.



Musical notation for Tenor Lead and Baritone Bass, measures 10-12. The Tenor Lead continues with a melodic line, and the Baritone Bass provides accompaniment.

Old Point View;_ It's a shame it rained to - day, to - day." Then the
to - day."



Musical notation for Tenor Lead and Baritone Bass, measures 13-16. The Tenor Lead continues with a melodic line, and the Baritone Bass provides accompaniment.

boy drew near, kissed a - way each tear, And she heard him soft - ly say:

CHORUS:

17 18 19 20 21 22 23

“Wait till the sun shines, Nel - lie, When the clouds go drift - ing

Detailed description: This system contains measures 17 through 23. The music is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: “Wait till the sun shines, Nel - lie, When the clouds go drift - ing

24 25 26 27 28 29 30

by. We will be hap - py, Nel - lie, Don't you

Detailed description: This system contains measures 24 through 30. The melody continues in the treble clef, and the bass line provides harmonic support. The lyrics are: by. We will be hap - py, Nel - lie, Don't you

31 32 33 34 35 36

my hon - ey. Don't you cry; Down Lov - er's lane we'll wan - der,

Don't you cry; For we'll go

Detailed description: This system contains measures 31 through 36. The melody features a long note in measure 31. The lyrics are: my hon - ey. Don't you cry; Down Lov - er's lane we'll wan - der, Don't you cry; For we'll go

37 38 39 40 41 42

Sweet - hearts, you and I. Wait till the

Detailed description: This system contains measures 37 through 42. The melody continues with a long note in measure 39. The lyrics are: Sweet - hearts, you and I. Wait till the

43 44 45 46 47 48

sun shines, Nel - lie, Bye and bye,

Detailed description: This system contains measures 43 through 48. The melody continues with a long note in measure 47. The lyrics are: sun shines, Nel - lie, Bye and bye,

TAG: 49 50 51 52 53 54

Bye and, yes, bye and bye.”

bye.”

Detailed description: This system contains measures 49 through 54, labeled as the TAG. The melody continues with a long note in measure 53. The lyrics are: Bye and, yes, bye and bye.” bye.”

SWEET AND LOVELY (THAT'S WHAT YOU ARE TO ME)

1971

By NORMAN STARKS
Arr. MAC HUFF

VERSE:

TENOR LEAD

8

1 Last night a - lone, 2 on our way home, 3 you turned and 4 5

BARITONE BASS

6 me, 7 to 8 me: 9 "I love you so, and 10

said to me: me, to me:

BARITONE BASS

11 I want to know, 12 What do you think a - bout 13 me?" 14 15 me, a - bout 16 me?"

BARITONE BASS

CHORUS:

17 Sweet and love - ly, 18 that's what you are to 19 me. 20 21 22 23 24

BARITONE BASS

25 26 27 28 29

Sug - ar and spice and ev - 'ry - thing nice; You're all a

30 31 32 33 34 35 36 37

be, — should be.
 girl should be. — Soon we'll mar - ry, You'll be my

38 39 40 41 42 43 44

blush - ing bride. — I will smile all the while you're

45 46 47 48 49 50 51

by my side. TAG:
 by my side. I will smile all the

52 53 54 55 56

while you're by my side. — by my side.

DOWN OUR WAY

1927

By AL STEDMAN & FRED HUGHES

Arr. FLOYD CONNETT

CHORUS:

TENOR LEAD

1 2 3 4 5 6 7 8 9

Down our way, — both night and day, — You know ev - 'ry -

BARITONE BASS

10 11 12 13 14 15 16

bod - y and they all know you, And e - ven po - lice - men say, "How do you do."

17 18 19 20 21 22 23 24 25

Pals by the score, — and gals ga - lore, — And that old gang of

TAG:

26 27 28 29 30 31 32 33 34 35 36

mine, They sang "Sweet Ad - e - line," — Down our way, — Down our way. —

HONEY/LITTLE 'LIZE-MEDLEY

1898 - Traditional

Arr. FLOYD CONNETT

CHORUS: HONEY (1898) - by Harry Freeman

TENOR LEAD

well, so well.

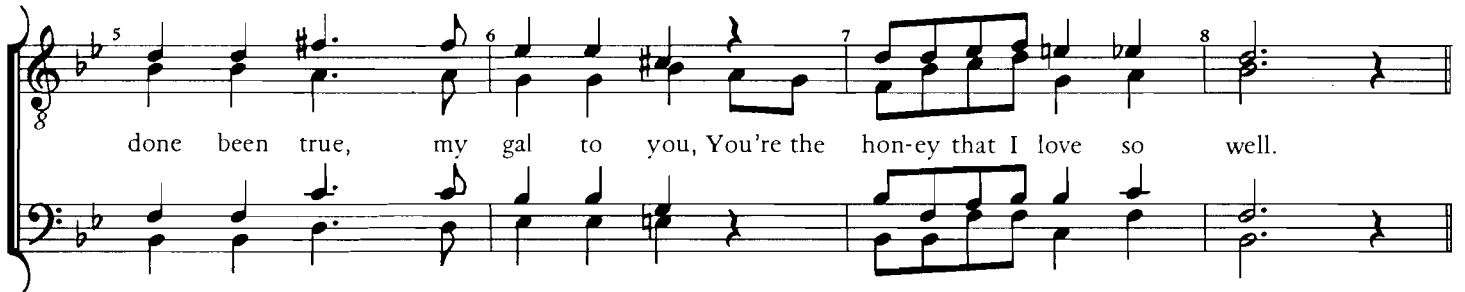
Oh, hon-ey, hon-ey, bless your heart, Oh, hon-ey that I love so well. I've well, so well.

BARITONE BASS



5 done been true, my gal to you, You're the hon-ey that I love so well.

6 7 8



CHORUS: LITTLE 'LIZE - Traditional

9 Lit-tle 'Lize, I love you, Lit-tle 'Lize, I love you, Love you in the spring and in the

10 11



12 fall. Lit-tle 'Lize, I love you, Lit-tle 'Lize, I love you,

13 14

Hon-ey, hon-ey, hon-ey, hon-ey,



15 Love you best of all.

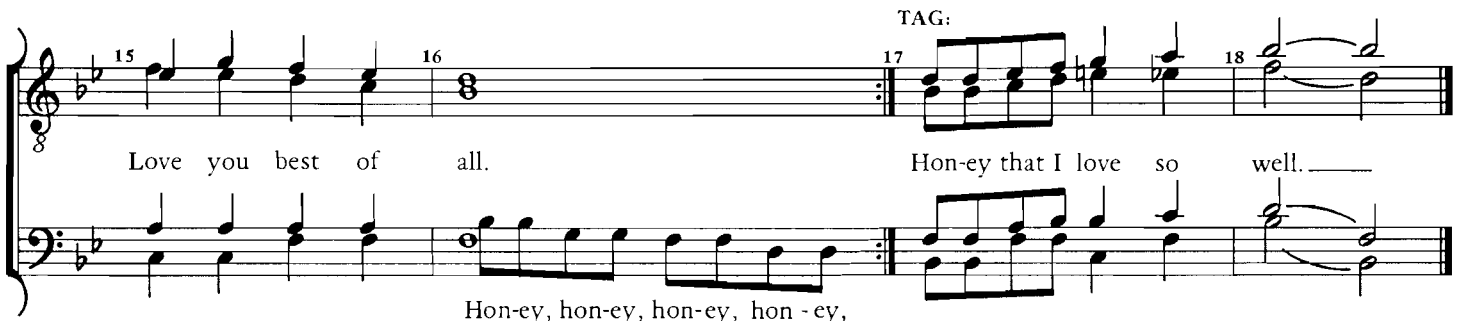
16

TAG:

17 Hon-ey that I love so well.

18

Hon-ey, hon-ey, hon-ey, hon-ey,



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LET ME CALL YOU SWEETHEART

Words by BETH SLATER WHITSON

Music by LEO FRIEDMAN

TENOR LEAD

BARITONE BASS

1 Let me call you "Sweet-heart," I'm in love with

2

3

4

5

6

7 you.

8

9 Let me hear you whis- per that you

10

11

12

13 love me too.

14

15

16

17 Keep the love- light glow- ing

18

19

20 in your eyes so true.

21

22

23

24

25 Let me

26 call you "Sweet-heart," I'm in love with you, with you.

27

28

29

30

31 you, with you.

32

SWEET, SWEET ROSES OF MORN

1930s

Words and Music by OSCAR F. JONES (1892-19 ?)

and MARTIN S. PEAKE (1894-19 ?)

Arr. FLOYD CONNETT

CHORUS:

TENOR LEAD

1 2 3 4 5 6

Sweet, sweet ro - ses of morn, You're the i - deal of my

BARITONE BASS

7 8 9 10 11 12 13

dreams; — My heart's all in a whirl, I could love you for -

14 15 16 17 18

ev - er, it seems. — Like a fash - ion plate on Broad -

19 20 21 22 23 24 25 26

way, — You came out with the sun's first gleam; — Sweet, sweet

27 28 29 30 31 32

ro - ses of morn, You're the i - deal of my dreams. _____

TAG:

33 34 35 36 37

Like a fash - ion plate on Broad - way, _____ You came out with the

38 39 40 41 42 43 44

sun's first gleam; _____ Sweet, sweet ro - ses of, ro - ses of

45 46 47 48 49 50

morn, _____ You're the i - deal of my dreams. _____

SHINE ON ME

18 -

Words by B.B. MCKINNEY

TRADITIONAL
Arr. FLOYD CONNETT

CHORUS: *freely*

TENOR LEAD

BARITONE BASS

Oh! Shine on me, in the morn-in', shine on me. — Will the
light in the light - house shine on me? on me?
Shine on me, in the eve - nin', shine on me. — I
won - der if the light - house will shine on me.

THE STORY OF THE ROSE (HEART OF MY HEART)

1899

Words by "ALICE"

Music by ANDREW MACK (1863-1931)

Arr. SPEBSQSA, Inc.

CHORUS:

TENOR
LEAD

BARITONE
BASS

Heart of my heart, I love you, Life would be naught with - out — you.

Light of my life, my dar - ling, I love you, I love you. I can for -

get you nev - er, From you I ne'er can sev - er. Say you'll be

mine for - ev - er, I — love — you. —

YOU'RE THE FLOWER OF MY HEART, SWEET ADELINE

Words by RICHARD H. GERARD (1876-1948)

1903

Music by HARRY ARMSTRONG (1879-1951)

Arr. SPEBSQSA, Inc.

TENOR LEAD

BARITONE BASS

sweet Ad - e - line, my Ad - e - line,

Sweet Ad - e - line, _____ my Ad - e - line, _____ At night, dear
sweet Ad - e - line, my Ad - e - line,

at night, dear heart, for you I pine.

heart, _____ for you I pine. In all my
at night, dear heart, for you I pine.

In all my dreams your fair face beams;

dreams _____ your fair face beams; You're the
In all my dreams your fair face beams;

flow - er of my heart, sweet Ad - e - line. _____
sweet Ad - e - line.

The musical score is written for Tenor Lead and Baritone Bass. It consists of four systems of music. Each system has a vocal line (Tenor Lead) and a piano accompaniment line (Baritone Bass). The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are: 'sweet Adeline, my Adeline, Sweet Adeline, my Adeline, At night, dear heart, for you I pine. In all my dreams your fair face beams; You're the flower of my heart, sweet Adeline.' The score includes various musical notations such as notes, rests, and bar lines.

DOWN BY THE OLD MILL STREAM

By TELL TAYLOR

TENOR
LEAD

BARITONE
BASS

Down by the old mill stream ——— where I first met you, ———

With your eyes of blue, ——— dressed in ging-ham too. ———

It was there that I knew ——— that you loved me

It was there I knew ——— that you loved me
It was there that I knew ——— that you loved me

knew, I knew

Sweet six-teen, vil-lage queen,

true. ——— You were six-teen, ——— my vil-lage queen, ——— By the
Sweet six-teen, vil-lage queen,

TAG:

By the old mill stream, mill stream.

old mill stream, ——— By the old mill ——— stream. ———
By the old mill stream, mill stream.

